

"Are you sure you don't wanna' see the other five reels of our baby's movies?"



"Come here a moment, Dear. I just thought of a swell gag for our movie."

HOME MOVIES



"Now let me take one of you two."



"... wives don't grow on trees either."

Popular PHOTOGRAPHY

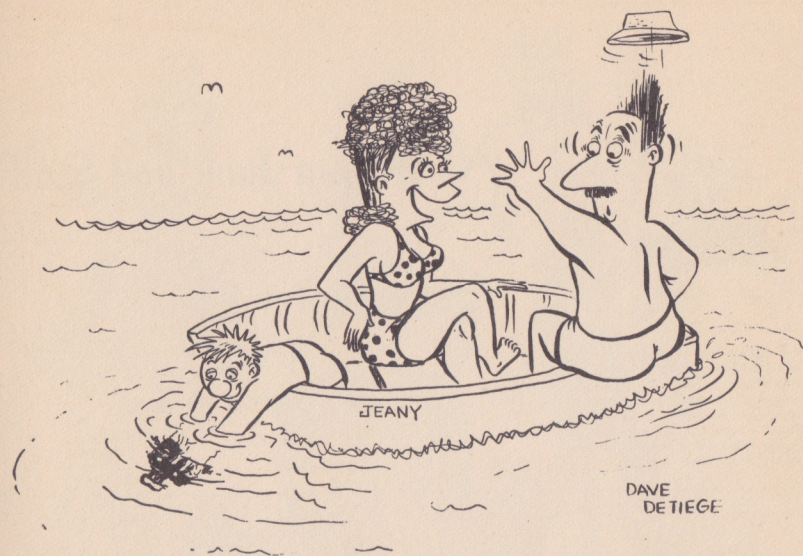
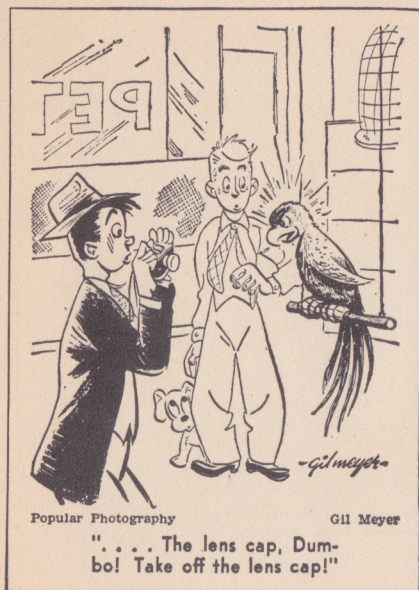


"When we get film we try to make each picture count. That's one of our back yard, our four children and their families, a neighbor boy home on furlough, my sister and her husband, and a corner of our bed of gladioli"

COLLIER'S

DAVE GERARD





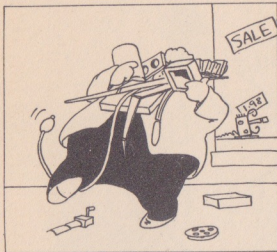
"But the salesman said you could make movies with the camera any time, any place!"



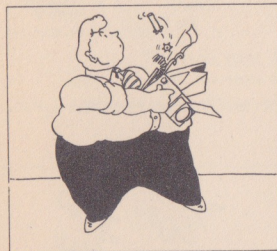
"Look, Alfred, wouldn't it be simpler if we used the telephoto lens?"

HOME MOVIES

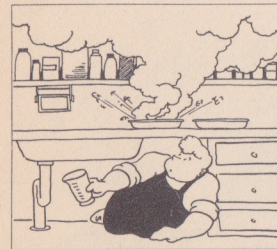




1. New equipment is the prettiest and shiniest, but it lacks the fascination of stuff that has been through the mill. The tyro is content with the new—but a keen appreciation of the old and venerable and broken-down, stamps you as a veteran, an expert. And if you're going to buy, better start now—it's getting scarcer all the time.



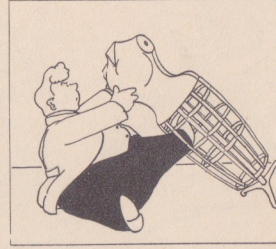
2. Naturally, you shouldn't go off the deep end on old stuff without a trial, no matter how ancient and trustworthy it looks. Be cautious especially of things that contain springs and gears. In buying a used lens, always glance through it to see if you can observe daylight ahead. And insist that the used tripod at least stand up by itself, for a reasonable time.



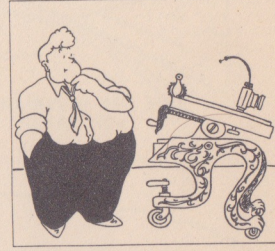
5. Shopping around on the old chemical shelf, and experimenting with the yield, is interesting too; once you dash together a tray of cyanide, sugar, potassium chlorate, with just a spot of monomethyl-b-parapentylxalaoketene-ke-pan-betadisulphonicheteropicitene, you'll have something worth while . . . just have the place well ventilated, and be ready to duck.



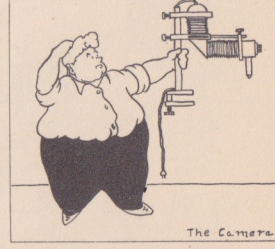
3. Don't pass up a choice item, such as a big beautiful 60-inch portrait aplanat, just because it doesn't tie up right away with the equipment you already have. Half the fun (no, two-third!) is in adapting the junk you discover. Some tin snips, solder, a hacksaw, some wire, boards, thumb-tacks, glue, string, paint—and soon you're a junk-adapting expert.



6. Not all your photographic junk-shopping needs to be in second-hand camera stores. Give a thought to other places, for junk with special applications. That persistent problem of models, say: what could be a sweeter answer than a good used dressmaker's dummy, with curves that can be adjusted to fit the situation. These, too, are often tricky, yet . . .



4. In the second-hand market, you will find solutions to old problems—answers you can't find anywhere else. That matter of a good solid support for the miniature camera, for instance; something in cast iron, mahogany and brass will just fill the bill, and maybe you'll get a lot of good knobs and cranks to turn, too. Costs much less than a tripod.



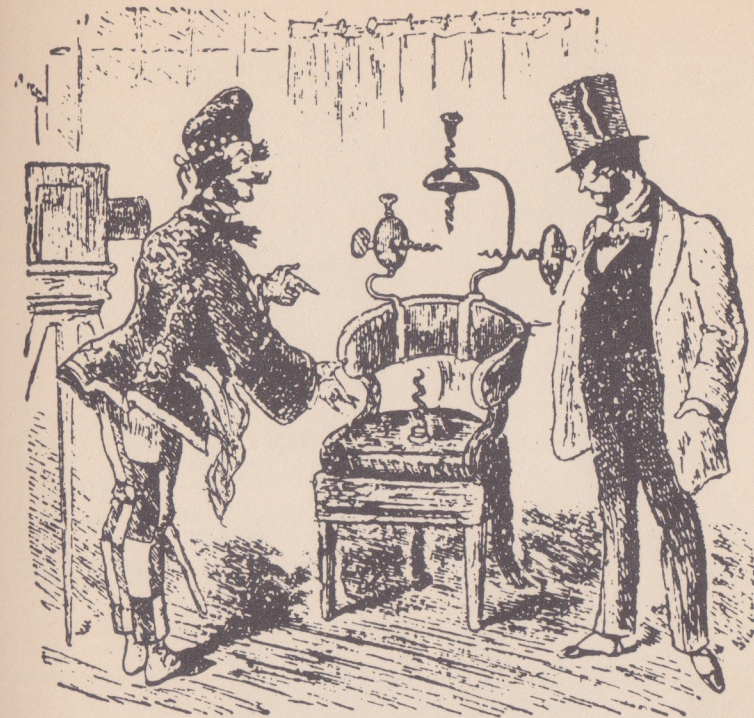
7. The real fun comes when you find something that you don't know what it is, and it probably isn't anything, I'm asking you. But don't let that deter you; buy it anyway. Some day you will find a use for it, if you live long enough; and if you can't wait that long, there's always someone else who will buy it from you and try to figure it out.

## All About Junk and Stuff

By Tom Bowler

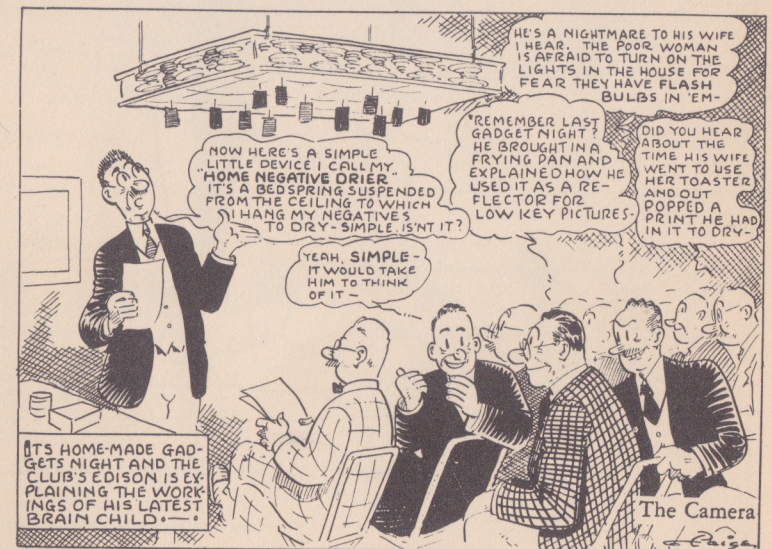
with pictures by

Wellington Ames



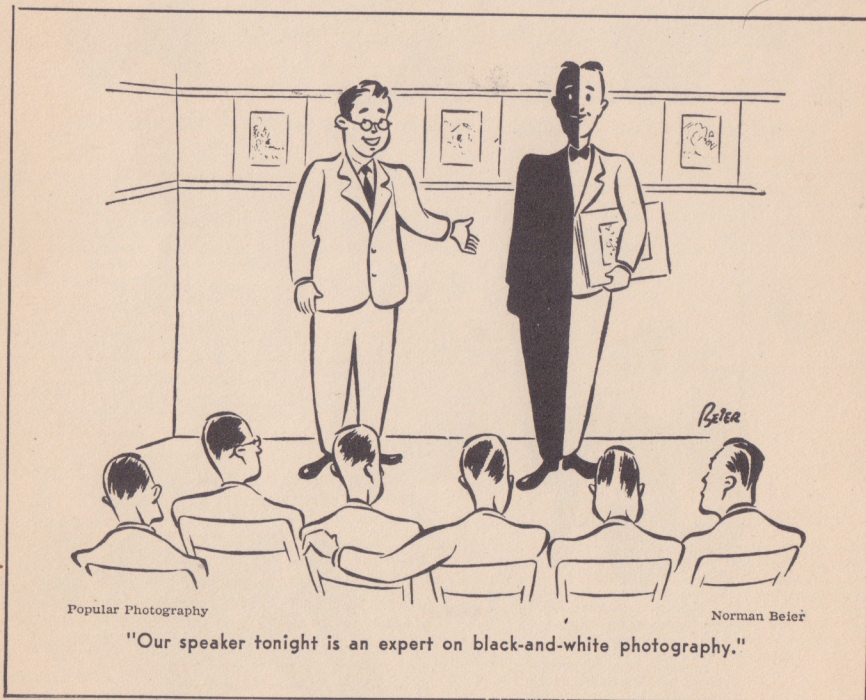
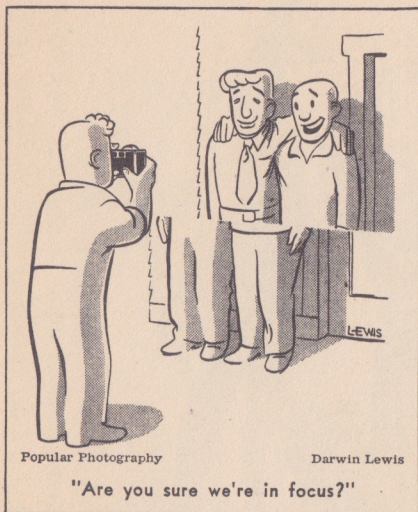
LE FAUTEUIL MÉCANIQUE.

The Mechanical Chair. ".....please sit down for the portrait." Marcelin, 1851.



« — Donnez-vous donc la peine de vous asseoir. »  
Caricature de Marcelin (Journal pour rire, 1851).





### AN OLD DAGUERRETYPE.

The rounded case shows age's tinge  
And just a trace of mold;  
The back displays a broken hinge  
That still contrives to hold;  
The pictured face within is faint,  
The dust away you wipe  
And see the limning of a saint—  
An old daguerreotype.

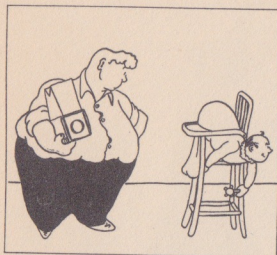
The while she posed, a winsome lass,  
The soul of girlish grace,  
An artist prisoned 'neath this glass

The beauty of her face;  
The curls that crowned her maiden brow,  
The cheeks as cherries ripe—  
A legacy from Then to Now,  
An old daguerreotype.

'Tis meet that such a face, so pure,  
Should with its smiles live on,  
In heart of later growth endure,  
Though she herself be gone.  
Her grave with grass is grown about,  
Around it plovers pipe,  
But she still lives and smiles from out  
An old daguerreotype.

1878 —Roy Farrell Greene.





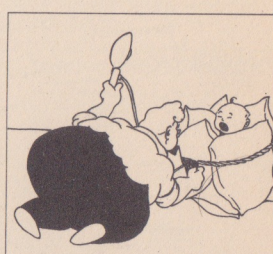
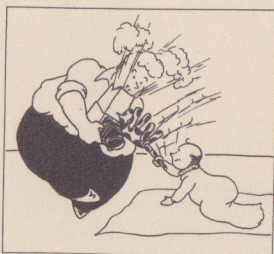
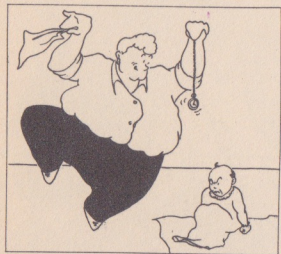
# All About Baby Photography

By Tom Bowler

with pictures by

Wellington Ames

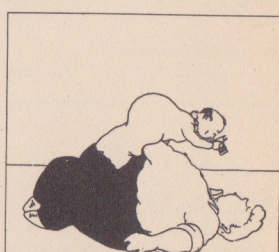
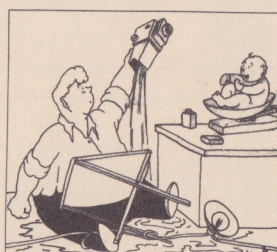
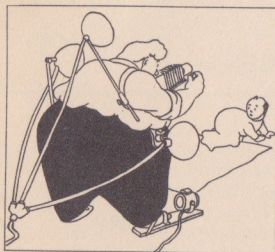
1. When you set out to take baby pictures, don't begin with any specific poses or ideas in mind. Indeed, just forget that you have a mind. (You won't have one anyway, by the time the session is over.) Remember that a baby is younger and more agile than you, and can outmaneuver you any day in the week. This becomes clear as time goes on.



2. The first step is to bind and gag the parents, and park them out in the hall closet. You will have enough problems all by yourself. Then get the baby into a good mood. This can sometimes be done by doing bubble dances, waving your watch, making cute bubbling noises, etc., but the best way is to pack the camera and go right on home.

3. One school of thought says to give the baby a toy, something to take his mind off his troubles and help him make the best of the situation. Another school says nuts to this, and you can take your choice. In any case, don't give him a large, heavy toy, like a wooden horse or grandpappy's cane; lenses are scarce enough, without tempting fate.

4. If drastic measures appear to be necessary, either by reason of the enemy's superior mobility or his inclination to take the offensive—why, by all means be drastic. Don't expect him to fight like a gentleman; he's a rough, tough, unethical little customer. If he isn't, either you have run across a new order of baby, or he's a fake.



5. Speaking of mobility brings to mind the question of lighting in indoor shots. The only safe method is to get six assistants to follow through with the lights, or to tie them to yourself, so they follow right along in the pursuit. In fact, it's a good idea to tie at least one light to the subject; he won't out-crawl that one, at any rate.

6. A restricted setting is helpful in this problem of subject mobility, and a play pen, a bassinets, or a strait-jacket is just like a gift from the gods. But even these are tricky; anything associated with a baby is tricky. The wires get tangled; the play pen turns out to have secluded corners . . . and at every turn you bweak your iddle neck.

7. And yet, ah me! what would photography be without babies? (Don't answer that question.) It is the most diverting, disconcerting, heartbreaking, exhausting, delightful, rewarding phase of the hobby, this picturing of the wee ones. I ask you, who would abandon it? I answer: me. I have already. And what's more, the next parents who . . .

T H E C A M E R A



Walter E. Harkness

"Haven't you got something I could just squeeze or push?"

THE NEW YORKER





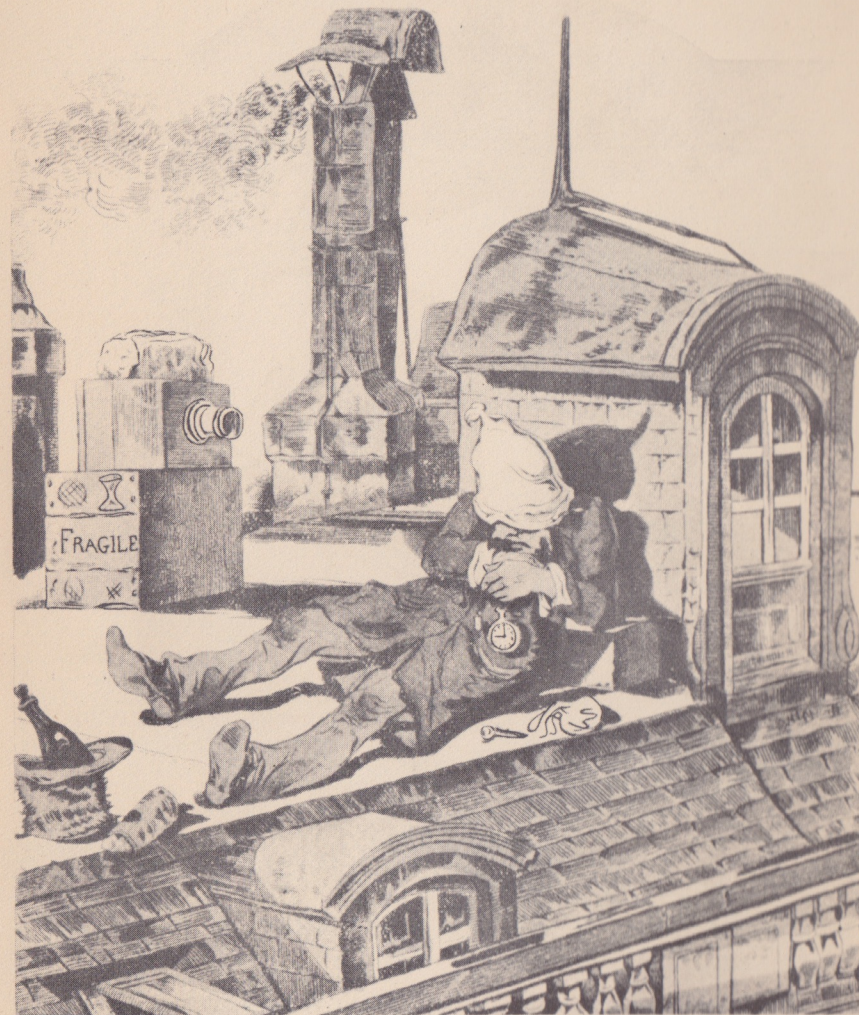
The Camera  
"NO-NO DEAR - YOU PUT THE CAMERA ON THE TRIPOD!"

### HORNPOUTS of 1863

An enterprising Philadelphia photographer has put several active catfish, or hornpouts, into his washing tank, and by stirring them up occasionally, succeeds in keeping up a healthy circulation, not only in the fish, but also in the prints. The fish are said to thrive well on hypo and the prints are well washed. Great is the progress of invention.

American Journal of Photography  
new series, vol. 6, p.262. 1863

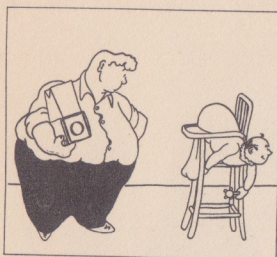
### Der Daguerrotypeur.



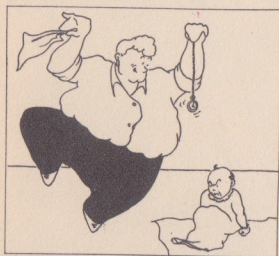
The Daguerreotypier. This amusing drawing appeared in 1840, showing the photographer asleep in front of his camera with watch in hand, a bottle of wine, loaf of bread and his pipe and tobacco pouch to complete the solid comfort of the scene while the long exposure was taking place. The following poem gave an added touch to the picture:

"And, when from his dream he then arises,  
The work of art, the camera comprises.  
Yea, verily Eden is now at hand,  
Nature works even while we dream in slumberland."

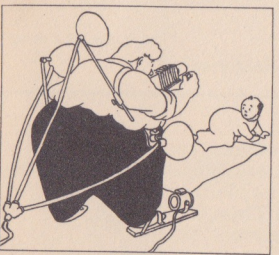




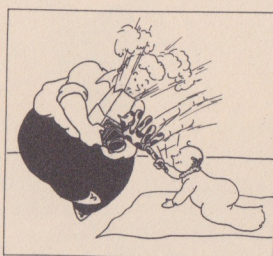
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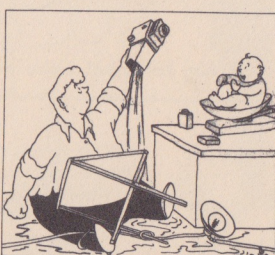
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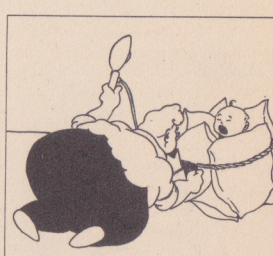
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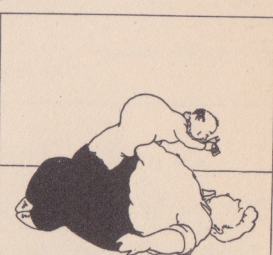
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T H E C A M E R A

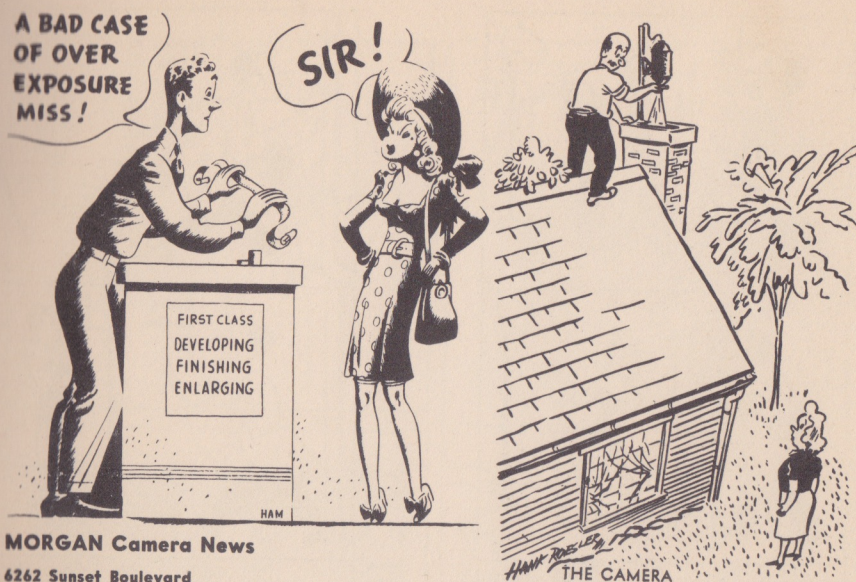
## All About Baby Photography

By Tom Bowler

with pictures by

Wellington Ames

A BAD CASE  
OF OVER  
EXPOSURE  
MISS!



MORGAN Camera News

6262 Sunset Boulevard

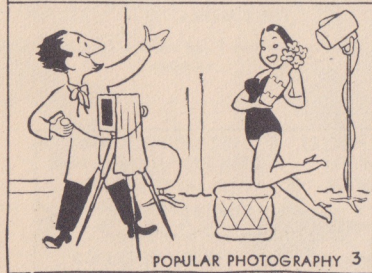
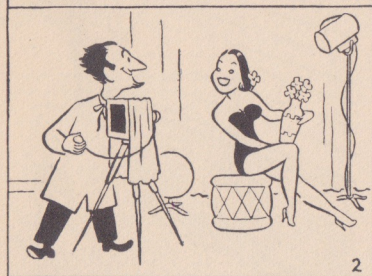
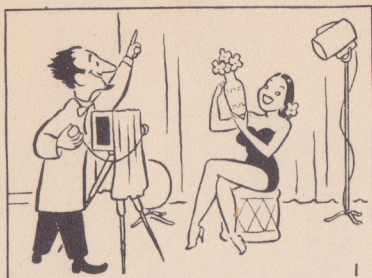
Hollywood 28, California

"It's the only way I can make a 16 x 20 with this enlarger."

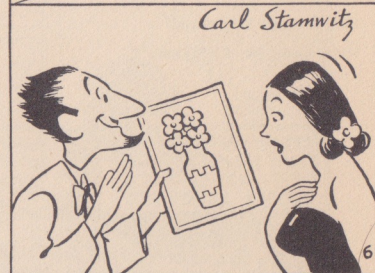
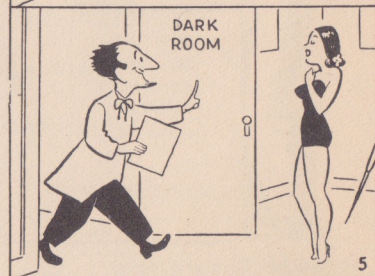


THE CAMERA Paige

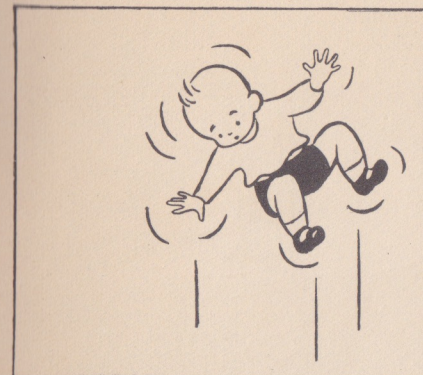
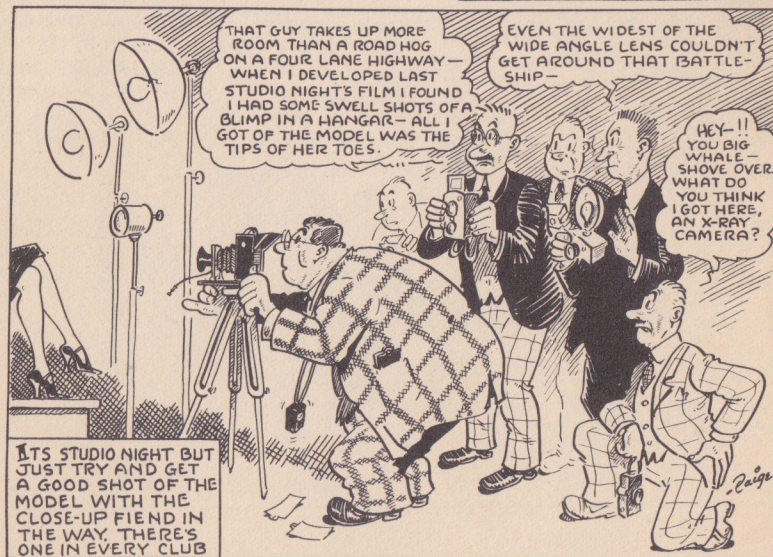




POPULAR PHOTOGRAPHY 3



Carl Stamwitz

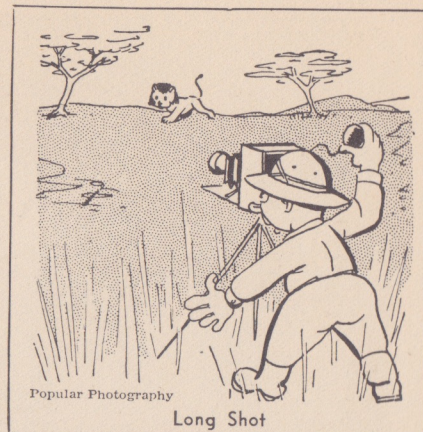


Popular Photography R. Rieker

"Watcha' doing, Doc; going to take a candid shot of the bunny?"



Carl Stamwitz Popular PHOTOGRAPHY



Popular Photography

Long Shot



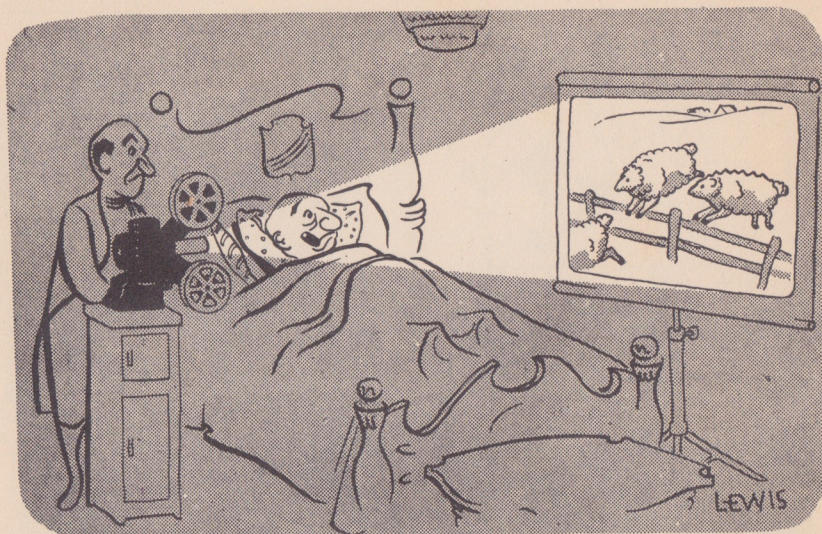
Medium Shot



Close-up

Gilbert Meyer





*"It's bound to work, Jeeves. I always fall asleep in a theatre."*



*"What if I didn't have insurance. Think of the swell movies I got!"*  
DARWIN LEWIS

HOME MOVIES



*"Haven't you got something I could just squeeze or push?"*

THE NEW YORKER





The Camera  
"NO-NO DEAR - YOU PUT THE CAMERA ON THE TRIPOD!"

### HORNPOUTS of 1863

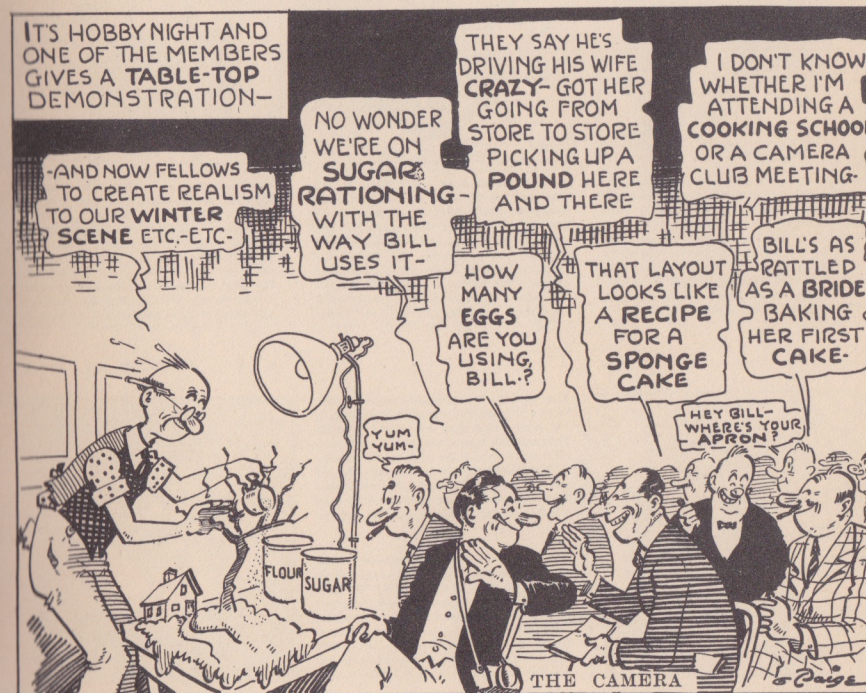
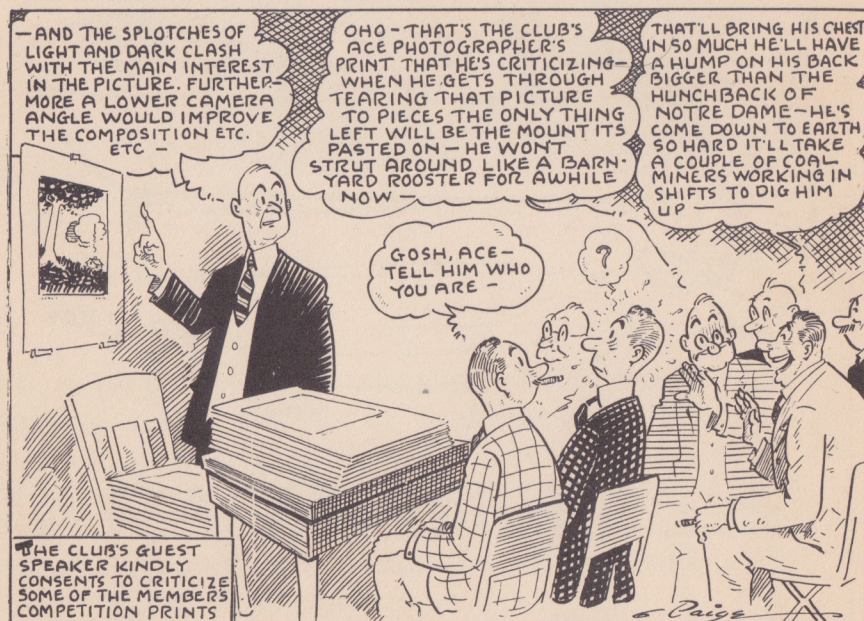
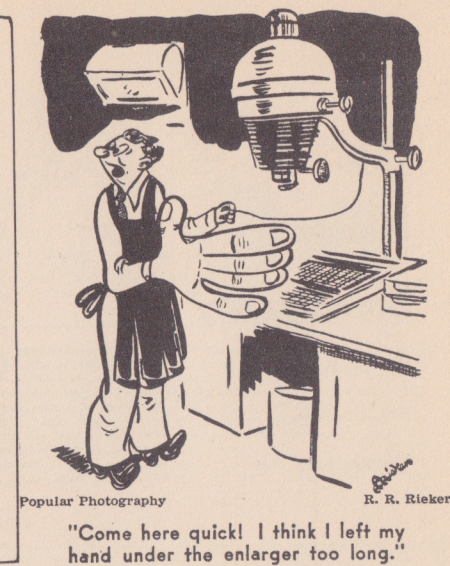
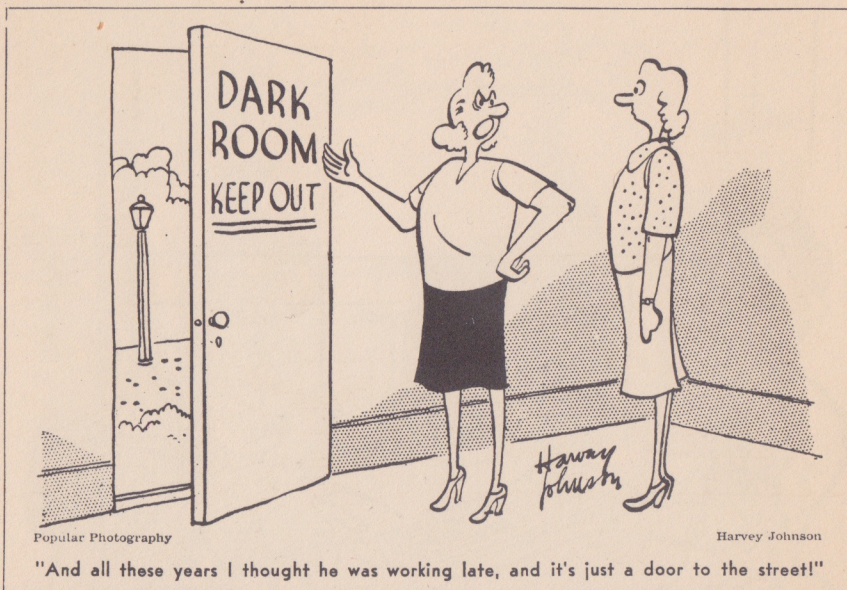
An enterprising Philadelphia photographer has put several active catfish, or hornpouts, into his washing tank, and by stirring them up occasionally, succeeds in keeping up a healthy circulation, not only in the fish, but also in the prints. The fish are said to thrive well on hypo and the prints are well washed. Great is the progress of invention.

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"As long as you're in there anyway I can't see why you'd mind washing off a few of my photographic prints." Original drawing made especially for this publication by Robert R. Reiker.







# All About Nature Photography

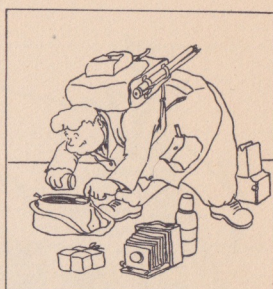
By Tom Bowler

with pictures by

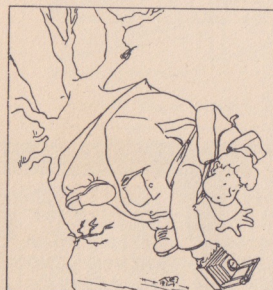
Wellington Ames



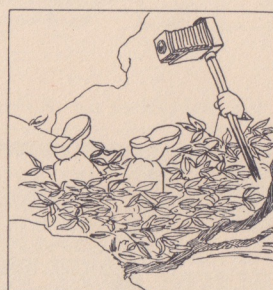
To do nature photography successfully, you must first dress the part. It is true that you can seek the shy creatures of the woods and fields in any kind of costume, but obviously you will make a much better impression if you're properly clad. Some good heavy shoes, for instance, plus trousers that tuck in for an air-tight seal, and a jacket with pockets. Lots of pockets. The more pockets, the more gadgets you can carry.



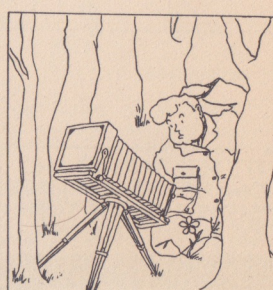
Next, of course, is equipment. In the pursuit of the flora and the fauna, the arachnida and the lepidoptera, to say nothing of the crustacea, you will need a long-bellows reflex, a good view camera, an assortment of lenses, a tripod or two, a good rucksack, a haversack for food, a gadget sack, an assortment of pill boxes and canisters for specimens, a first-aid kit, and other things along the same lines. Also a truck.



When carrying all this essential equipment (and by conferring with several nature photographers you will learn that every bit of it is really essential) you must remember that you weigh more and require more support. It might be well to consult with an engineer, before going afield under full load, so that you won't cross any woodland bridges or precipice rims that can't support your gross tonnage. A dependable parachute is an alternative.

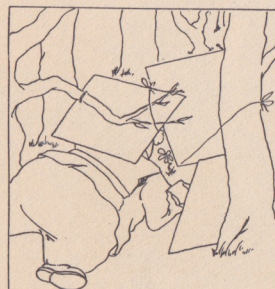


In your peregrinations you're likely to fall into some of the most amazing adventures. Among the most exhilarating we may mention the discovery of your first poison-ivy bed, the first rattlesnake, the whimsicalities of quicksand, nettles, briars and barbed-wire fences, the irritable hornet and the ubiquitous chigger. But of course you are a natural-born nature photographer so naturally you'll take these manifestations in your stride.



Now for the practicalities of technique. The true nature photographer feels that the fragile and delicate creations of woodland, mountain, and desert should be photographed in their native habitats, *in situ* or, as it were, *chez*—perhaps one might, say *au naturel* or *a la carte*. Say it any way you like: it all adds up to the idea that you should picture them as you find them and where you find them, if you're able to find enough light.

T H E C A M E R A



One method of providing the necessary light is to use reflectors, capturing a sunbeam at the edge of the wood and routing it by devious channels to your subject. A set of suitable reflectors may be obtained by covering stiff cardboard with crumpled tinfoil. This will add only a few pounds and a few square feet to your pack. Or you can use flash bulbs (4 lbs., 3 cubic ft., for a day's supply).

The fun of nature photography is in the searching—tracing the timid and retiring subjects to their lairs and stuff. However, many of your subjects—especially ants and various other tickly insects—would rather come right to you. In closing this brief lesson, I might say that this is a field that commands my admiration, and some cool day I might even try it again. Who knows?

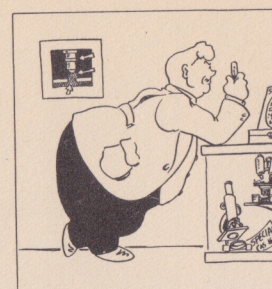


# All About Photomicrography

By Tom Bowler

with pictures by

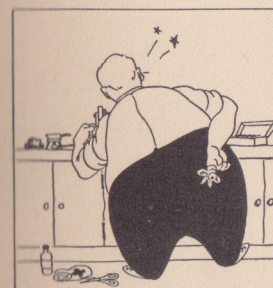
Wellington Ames



The delightful thing about photomicrography is that it's entirely different from anything else, including photography. You'll get to know all about Ramsden disks, substage condensers, verniers, apochromat objectives, oculars, anti-points, point sources, and whatnot. Especially point sources—photomicrography without them is practically pointless. Don't confuse it with macrophotography, nor be caught calling it microphotography; both are other sports.



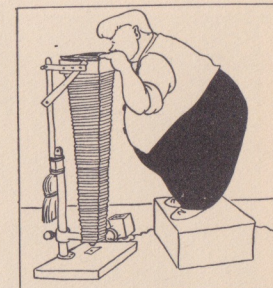
After you get about a thousand dollars worth of equipment, or so, you can begin collecting subjects. Anything in sight will do, if it is small or can be cut up into small slices. Anything so small it's out of sight will also do, if you can find it. And you seldom know what you're going to get until after you get it. Try looking under rugs, old tin cans, and discarded shoes. You'll find no end of things. It's more fun than playing pinball machines.



Naturally, like all other phases of photography, this one also has its hazards. The microtome is just one, and sometimes you will make lots of specimens out of yourself almost before you know it. However, this does no harm, because bits of epidermis, dermis, hair follicles, red cells and polymorphonuclear leucocytes are all first class grist for the mill. In dire emergencies the microtome blade may be used for shaving; loosen screws A and B.

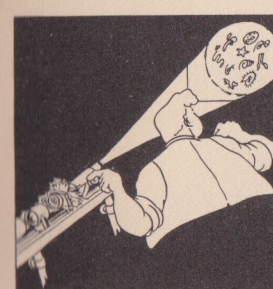


After assembling lots of specimens, you must also assemble lots of dyes. And filters—you have no idea. Just wait till you try a dash of eosin with a mercury monochromat over a No. 35—don't ask my why—and you'll see. With 50 filters and 50 dyes you have 2500 combinations before you begin mixing and doubling up. That should carry you through at least part of the winter. Skip the instalments on the car and you can buy dyes for spring.



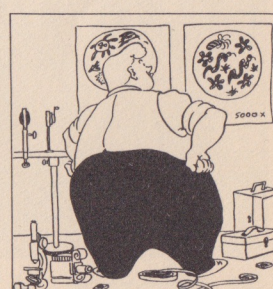
One of the cutest things about photomicrography is that you can make photomicrographs without a microscope. All you need is a couple of yards of bellows, a short-focus lens and a quake-proof sub-cellar. And a slide rule to figure out what the relative aperture (not to be mixed up with the numerical aperture) slipped down to. You will rediscover it at around  $f/2000$ . Wind up the calendar and set it to ring when the exposure is over.

T H E C A M E R A



The other cutest thing is that you can make photomicrographs with a microscope without a camera. What you need for this is a dark room and some way to hang up the film on the wall. You can also make lovely set-ups for photomicrographic movies with a beam-splitter, which has nothing to do with Abraham Lincoln's early work on the family wood lot. Beam scales and beam ends have nothing to do with it either.

After a few months you will be able to put on a man—or one microbe—show all by yourself. These are pretty nice, too, because nobody is going to start a row about composition unless you have been playing with diatom arrangements. If you have stuck to hair and fibers, euglena and rotifera, bacilli and whoop-tococi you're in the clear. The 100X mini boys will turn green with envy and give up.







Popular Photography Harvey G. Johnson

"Before I buy it for my boy will you please show me how it works?"



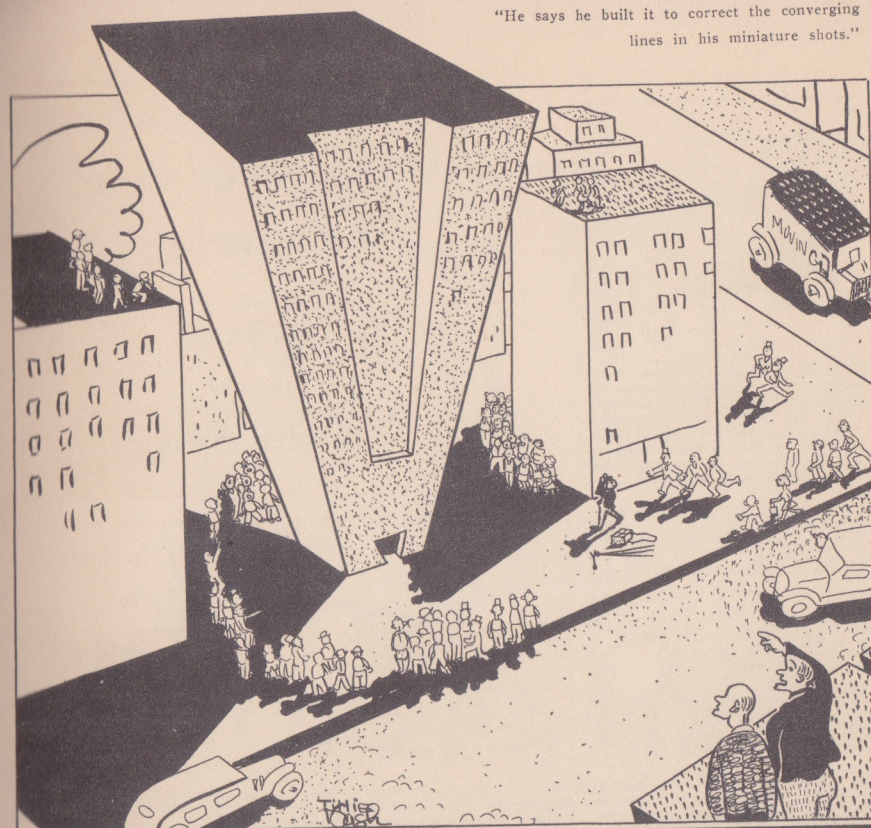
"His horse was camera shy."

POPULAR PHOTOGRAPHY

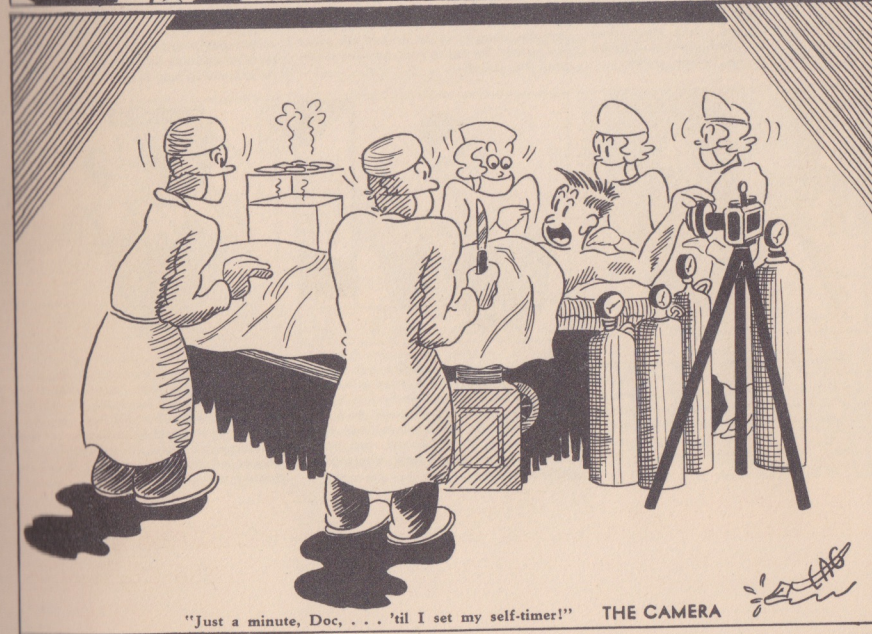


"If these shots don't sell we'll have to eat the explorers!"

The Camera



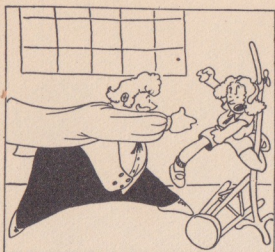
"He says he built it to correct the converging lines in his miniature shots."



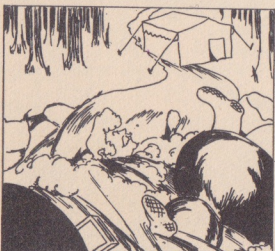
"Just a minute, Doc, . . . 'til I set my self-timer!"

THE CAMERA

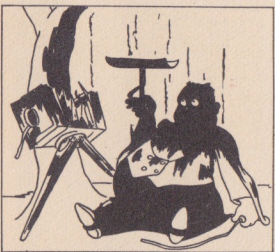




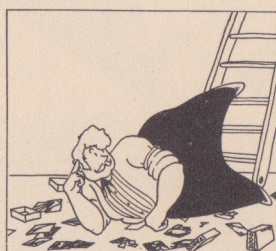
1. The history of photography begins with the camera obscura and proceeds in a straight line to the Daguerrotype, the good north light, and the head clamp. In connection with this period, we should say something about Niepce, Fox Talbot, et al., but they are dead and wouldn't care anyhow. The head clamp is part of photography's growing pains . . .



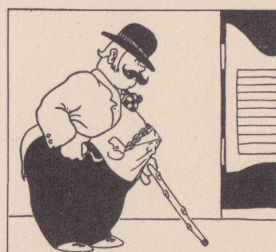
2. And is associated with the wet plate period, before the albumen period. In the gay old days, on a field trip, you took your darkroom right to work with you, pitching the tent on the brink of a limpid mountain stream, then taking a false step and a brisk plunge down the waterfall below. Such experiences bred a hardy race of men, big, brawny, profane . . .



5. Photography by artificial light was soon discovered, and many fine interiors were lavishly smoked up in the early period. Elaborate equipment for flash work was developed; and digging lost photographers out of soft ground, where they had been blown deep, became a major industry. Many fine new surgical and burn techniques developed . . .



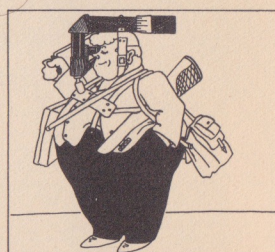
3. The wet plate gave way to the dry plate, thank goodness. We will skip the details of this period (they are dry too), although the decline and fall of the dry plate makes one of the noisiest periods of photographic history. Very few examples of the work of this period have survived the moving men, and when smash-proof film arrived . . .



6. As films improved, smaller and smaller cameras were evolved, these including the well-known "vest button" or "wonder if it will be twins" type. Edison also discovered the motion picture, paving the way for Greta Garbo, football newsreels, Mickey Rooney, and worse. Grain was discovered, and purely conversational photography began . . .



4. Photographers grabbed it quick. Cut film was easy, but the roll film introduced a season of struggle, during which many photographers died horrible deaths by asphyxiation and strangulation. Finally George Eastman decided to put gelatin on the back too, to equalize the curl, and this straightened things out as far as they ever have been.



7. Until, today, we have reached the ultra-miniature and completely mechanized stage, with cameras so small they conceal in your left nostril, and when equipped with telephoto, candid-angle prisms, shoulder harness, and supplementary gun stocks, are completely inconspicuous and almost the equivalent of a double extension reflex. Millennium . . .

T H E C A M E R A

## A Pictorial History of Photography

By Tom Bowler

with pictures by

Wellington Ames

T H E C A M E R A

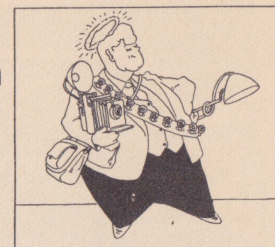
## All About Synchroflash

(New Light on a Dark Subject)

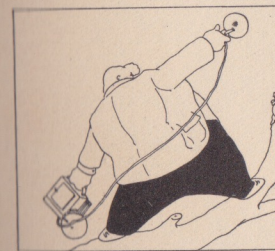
By Tom Bowler

with pictures by

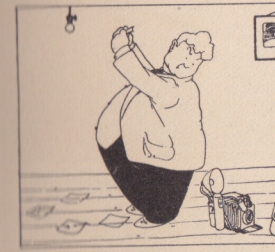
Wellington Ames



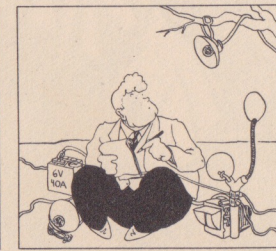
1. Once a flash synchronizer carried a lot of prestige. You even got through police and fire lines with it. But now, alas!—you must own a synchronizer just to keep even. If you want prestige, you have to go back to an f1.5 lens or get a set of Klieg lights. This proves the world is steadily moving forward no matter how fast it's slipping backward. Nothing like progress, I say.



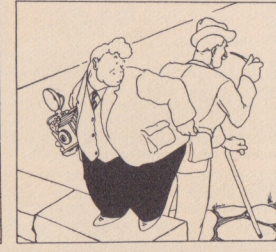
2. Even single flash is slipping. Now you must use two or more bulbs, on extensions. Flash extensions are different from bellows extensions, in that more give you more light while more bellows extension gives you less light. The theory behind extensions is that (a) you cut a more dramatic figure when all spread out and tangled in a maze of wire, and (b) you get better lighting effects, if.



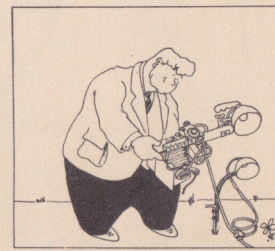
5. It's easy to find out if your flash gun is "in synch." You just hold your negatives up to the light. If they manifest a clear, delicate, transparent quality, like a piece of plain celluloid, then your gun needs tuning. It is practically impossible to re-adjust a flash gun by kicking it across the room, but you maybe have found that out already. Talking to it doesn't help, either.



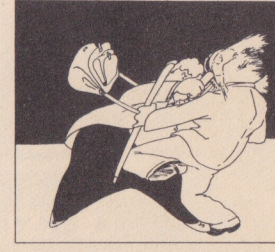
3. And now we come to Dr. Bowler's Short Course in Economics, which deals with the struggle between the Two-Bulb Middle Class and the Six-Bulb Plutocracy. At present, on account of war shortages, the 6-b-plutocracy is slipping, so before long we maybe won't see any more pix with screwy shadows falling in six directions. If you try six-bulb work, carry a big pad to figure costs per shot.



6. Flash offers many problems of technique, chiefly getting rid of the shot bulbs. As a rule, you can hand them to a passerby, or drop them in a bystander's pocket. Explaining them to his wife is his problem. Wait a moment before handling the bulb; although it flashes only 1/50 second, in that time it produces about 1,824,233 lumens and foot candles and such, making it very hot indeed.



4. There are three types of synchronizer: manual trip, magnetic, and homespun. Most of the homespun jobs are marvelous to look at, and become museum pieces after a few trials. However, they can always be salvaged and converted into short-wave radio sets. To build one, you need some brass (ask OPM), copper wire (ask OPM), screws (ask OPM), and, of course, a naturally lively imagination.



7. And now we close on a defense note. The flash bulb is a potent weapon of offense and defense, and if some Jap secret agent tries to muscle in on the subject you're picturing—especially if she is a lovely blonde serving as a secret agent for somebody else—let him have it at point-blank range. In this field, flash beats all other types of lighting; they never come back for more.





English humor of 1855 by Cuthbert Bede portrays impending disaster.

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